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A LIST
OF BOOKS

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*“EVEN if good literature entirely lost
currency with the world, it would
still be abundantly worth while to enjoy it
by one's self. But it never will lose currency
with the world, in spite of momentary
appearances; it never will lose supremacy.
Currency and supremacy are ensured to it,
not indeed by the world's deliberate and
conscious choice, but by something far
deeper, by the instinct of self-preservation
in humanity.”*

MATTHEW ARNOLD.

A LIST OF BOOKS
MDCCCXCVII

“THE reading of a great poem, or the hearing of a great play, should be like an experience, like Life: when we make acquaintance with them first in youth, they move us with a fine, careless rapture, they enchant us with their beauty and magnificence; but as they grow more familiar, it is the thoughts, the truth, the reality, that fill us and impress us more; and the words take a profounder, often a more pathetic meaning. So it is with the great books of the world; so it is with Life.”

LAWRENCE BINYON.

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Thos. G. Sullivan H. Kriggs



FOREWORD

ONCE more Mr. Mosher's thanks are due the *clientèle* of book-men and -women who for the past six years have shown an ever-widening appreciation of his efforts in producing choice editions at moderate prices. The present List indicates more clearly than before the publisher's fixed policy in selection, the ten new volumes offered this season being notably those no lover of beautiful books would willingly neglect.

Some of the special features of Mr. Mosher's editions demand a passing remark:

- I. His various Series are printed from the type upon hand-made paper, no electro-plates being used.
- II. Every volume has its parchment wrapper and slide case, properly labelled, ready for the library shelf. This is a trifling detail yet much is thereby added to the life and health of a book!
- III. The prices are *net*, postage included; and remittances can be made by cheque, Post Office or Express order, or by New York draft.
- IV. *The right is reserved to advance the price without further notice where an edition not to be reprinted is announced of any work.*
- V. This List will be sent to any address received from those who wish copies mailed to book-loving friends.

FOREWORD

Mr. Mosher omits printing the very many favorable notices he has received from leading critical journals. He is not the less grateful because space prevents quoting their words of praise. He feels, indeed, that without this public as well as private encouragement his attempts at book-making might have lacked immediate recognition. He likewise feels that his imprint may now be accepted as standing for books to whose making has gone adequacy of format, genuineness of paper, margins of just proportion, simple yet artistic cover designing—and which are in one final word—Literature.



In response to many inquiries Mr. Mosher desires to say that he has printed a sufficient number of his book-plate on Japan Vellum, which he will be pleased to send upon application to those interested in *Ex Libris*.



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The Old World Series.



- I. RUBÁIYÁT OF OMAR KHAYYÁM.
- II. AUCASSIN AND NICOLETE.
- III. THE NEW LIFE OF DANTE.
- IV. BALLADS & LYRICS OF OLD FRANCE.
- V. THE KASÍDAH OF HÂJÍ ABDU EL-YEZDÍ.
- VI. SYLVIE (SOUVENIRS DU VALOIS.)
- VII. THE SONNETS OF MICHAEL ANGELO.
- VIII. HELEN OF TROY.
- IX. ATALANTA IN CALYDON.
- X. SONNETS FROM THE PORTUGUESE.

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HAD OF THE PUBLISHER.

THE OLD WORLD SERIES is in format, a narrow Fcap 8vo, printed from new type on a size of Van Gelder paper made for this edition only. Original head-bands and tail-pieces have been freely used with the best effects, and each issue has its special cover design. Bound in flexible Japan Vellum with silk ribbon marker, white parchment wrappers, gold seal and in slide cases, an almost ideal volume is offered the book-lover.

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100 copies of the hand-made paper edition bound in old style antique boards at \$1.25 net.

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For the Holiday Season, a limited number of Cabinet style boxes have been prepared to hold volumes of the OLD WORLD SERIES.

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**RUBÁIYÁT
OF OMAR KHAYYÂM
RENDERED INTO ENGLISH VERSE
BY EDWARD FITZGERALD**

THE following are special features that as a whole can only be found in The Old World edition :

- I. An entirely new biographical sketch of Edward FitzGerald by Mr. W. Irving Way of Chicago, who has long been in touch with the Omar cult here and abroad.
- II. Parallel texts of the First and Fourth Editions, printed the one in italic, and the other in Roman type on opposite pages, the better to distinguish them.
- III. Variorum readings giving all textual changes occurring in the Second, Third and Fourth Editions.
- IV. The omitted quatrains of the rare Second Edition of 1868.
To the student of literature these cancelled readings are of the greatest interest and value.
- V. A bibliography of all English versions and editions revised to date.
- VI. Finally, three poems upon Omar and FitzGerald not generally known, are here given, just as in THE BIBELOT EDITION, two poems were there reprinted as fitting foreword and finale.

Four editions within two years justify the publisher's belief that he "has solved the problem of how to present a choice poem in choice dress at a very moderate cost."

AUCASSIN & NICOLETE

DONE INTO ENGLISH BY
ANDREW LANG

MR. LANG's version of this exquisite old French love story has been rightly called by Walter Pater 'a poet's translation.'

"It is a love story, a story of love overmastering, without conscience or care of aught but the beloved. . . . The story must be as old as the end of the twelfth century. . . . Who is the author? We do not know, and never shall know. . . . 'Oh, folly of fondness,' he seems to cry; 'oh, pretty fever and foolish; oh, absurd happy days of desolation:

*'When I was young, as you are young,
And lutes were touched and songs were sung,
And love-lamps in the windows hung.'*

It is the very tone of Thackeray, when Thackeray is tender; and the world heard it first from this nameless minstrel, strolling with his viol and his singing boys, a blameless D'Assoucy, from castle to castle, 'in the happy poplar land.'

"What lives is the touch of poetry, of longing, of tender heart. . . . It lives and always must live, 'while the nature of man is the same.'"

A. LANG: *Letters on Literature.*

The "OLD WORLD" edition reproduces in artotype the etched title-page of the scarce London edition, printed in a delicate Sepia ink on Japan Vellum. Three little wood-cut designs are also taken from the original edition.

THE NEW LIFE OF DANTE ALIGHIERI

TRANSLATED BY
DANTE GABRIEL ROSSETTI

“OF all books in the world the *Vita Nuova* is, in Omar Khayyám's phrase, 'youth's sweet-scented manuscript.' Youth, all dream and passion, dream as terribly fair as the almond bloom against a morning sky, passion as ardent as a sunrise.”

Thus, Mr. Richard Le Gallienne in his recently published volume of *Retrospective Reviews*; and Mr. J. A. Symonds has with even greater felicity said: “The charm of the *Vita Nuova* is its almost infantine purity and freshness; it forms the idealization of a young and spiritual love. It is such love as the ‘young-eyed cherubim’ might feel.”

And of all the translations of this exquisite love story none can equal Rossetti's version. Heretofore it has only been accessible in editions that to say the least were destitute of much typographical attraction. No book lover could forever rest satisfied with this state of things, hence *THE NEW LIFE* in our Old World format, giving as frontispiece Rossetti's singularly appropriate picture — *Dante's Dream* — and restoring the divisions as in the original Italian text.

The story has been left to tell itself, care having been taken to free it from all unnecessary exegesis. For the first time then *La Vita Nuova* is presented the English reader “in all its fresh, untrammelled loveliness.”

BALLADS & LYRICS OF OLD FRANCE

WITH OTHER POEMS
BY A. LANG

IN reprinting this rarest of modern first editions,—*Ballads and Lyrics of Old France with other poems by A. Lang, London: Longmans, Green & Co. 1872*,—great care has been taken to give the text in its original integrity. The book as a whole will doubtless remain *introuvable*; and as it may be said to mark an epoch in English poetry, it is desirable to place it for the first time within reach of those who cannot afford the luxuries of wealthy collectorship.

‘The roundelays of Villon, of Du Bellay and his Pléiade, waited centuries for a fit English welcome and interpretation. Lang’s *Ballads and Lyrics of Old France*, in 1872, captured the spirit of early French romantic song,’—thus Mr. E. C. Stedman in his latest revision of the *Victorian Poets* (1887.)

Portions of the *Ballads and Lyrics* from time to time have found a way into various later volumes by Mr. Lang, but in some instances the verses have been recast, new titles substituted, and at least a score of poems exist only in the *editio princeps*.

The Old World re-issue renders once more accessible these exquisite translations after two decades of exclusion from all except the most determined bibliophile.

THE KASÎDAH OF HÂJÎ ABDÛ EL-YEZDÎ

TRANSLATED AND ANNOTATED BY HIS FRIEND
AND PUPIL, F. B.

THAT *The Kasîdah* of Sir Richard Francis Burton will eventually rank next after FitzGerald's *Rubâiyât* is not necessarily an uncritical affirmation.

Composed seven years before 'that large infidel' swam into sight in 1859, it was not printed until 1880. In 1893 Lady Burton included it in the biography of her husband, where text and notes were practically buried; again in 1894, a limited edition of 100 copies only was issued in London, uniform with subscribers' sets of the now world famous *Nights*.

"Only an admirer of Omar Khayyâm could have written *The Kasîdah*—couplets—of that Hâjî Abdû el-Yezdî, who must rank in the shadow-land of mythical Orientals with Mirza Schaffy," says Mr. Justin Huntly McCarthy.

As a poem it is peculiarly Sir Richard Burton's own, and borrows nothing from its splendid rival. It bears his seal and superscription in every line. The greatest Oriental scholar England ever had and neglected, he has given us of his heart of hearts in this virile production.

SYLVIE:
SOUVENIRS DU VALOIS
TRANSLATED FROM GÉRARD
DE NERVAL BY
LUCIE PAGE

“**S**YLVIE” is one of those exquisite creations that has best been written about by Mr. Andrew Lang. He has called it “one of the little masterpieces of the world. One reads it, and however old one is, youth comes back, and April, and a thousand pleasant sounds of birds in hedges, of winds in the boughs, of brooks trotting merrily under the rustic bridge. And this fresh nature is peopled by girls eternally young, natural, gay, or pensive, standing with eager feet on the threshold of their life, innocent, expectant, with the old ballads of old France on their lips.”

The present translation is by a lady who has turned this little French classic into faithful English, with all its illusive charm intact. A curious dedication by De Nerval is given for the first time, which throws much light upon his recurrent hallucinations that ended so tragically.

The all too few poems of Gérard’s translated by Mr. Lang, together with a sonnet and the verses *Sylvie et Aurélie*, are also included; with a frontispiece in colours from the original *aquarelle* by Andhré des Gachons.

THE SONNETS OF MICHAEL ANGELO BUONARROTI

TRANSLATED BY
JOHN ADDINGTON SYMONDS

“**N**OR one of the least obligations the world of English letters is under to the late John Addington Symonds is his complete translation of the sonnets of Michael Angelo issued in 1878.

“After more than two centuries of a mistaken theory in editing, an authoritative Italian text was in 1863 first given to the world by Signor Cesare Guasti; and from that year dates the restoration of Michael Angelo to his place as one of the world's great poets. It was immediately seen that all translations based upon the text of Michael Angelo the younger (1623), whatever their poetic value, were of incurable inaccuracy.”

The demand for the *Bibelot Series* edition of the Sonnets having been far in excess of that very limited impression (725 copies in 1895), it has been deemed advisable to offer book lovers this OLD WORLD reprint, which is now done with the very kind assent of Mr. Symonds' literary executor—Mr. Horatio F. Brown, author of an authoritative monograph upon *The Venitian Printing Press*.

In re-issuing Mr. Symonds' version in THE OLD WORLD SERIES advantage has been taken of some textual changes given in his *Life of Michelangelo* (1892), that appear absolutely necessary if one would come to a right apprehension of the great Sculptor's thought.

HELEN OF TROY
HER LIFE AND TRANSLATION
DONE INTO RHYME FROM
THE GREEK BOOKS BY
ANDREW LANG

“**T**HUS far his most serious contribution to poetry is *Helen of Troy*,—a poem taking, as one would expect, the minority view of its legend, and depicting the fair cause of Troy’s downfall as a victim to the plots of the gods. It is written felicitously in eight-line stanzas of a novel type . . . and has much tranquil beauty.”

E. C. STEDMAN: *Victorian Poets*.

The OLD WORLD edition of *Helen of Troy* has the merit of being the first American edition without abridgement. For some reason, not apparent on the face of it, a previous re-issue omitted Mr. Lang’s essay (in the shape of a ‘Note,’ so called), dealing with the myth of Helen,—an omission now remedied.

The time has not yet arrived to apprise the sum total of Mr. Lang’s contributions to English literature: it suffices to say that when that time does arrive,—and long may it be distant,—*Helen of Troy* will be found a very lasting production,—second only, if so much be conceded,—to William Morris’ splendid version of this old Greek love story.

**ATALANTA IN
CALYDON
A TRAGEDY BY ALGERNON
CHARLES SWINBURNE**

“**A**TALANTA is upon the severest Greek model, that of Aeschylus or Sophocles, and reads like an inspired translation. We cannot repeat the antique as it existed, though a poem may be better or worse. But consider the nearness of this success, and the very great poetry involved. . . . As a work of art it still remains the poet's flawless effort.

“Poetry and all, this thing has for once been done as well as possible, and no future poet can safely attempt to rival it. *Atalanta* is Greek in unity and simplicity, not only in the technical unities,—but in the maintenance of a single pervading thought, the impossibility of resisting the inexorable high gods.

“Read this divine chorus (*‘When the bounds of spring are on winter's traces,’*), and three others equally perfect of their kind, deepening in grandeur and impressiveness: *‘Before the beginning of years,’ ‘We have seen thee O Love, thou art fair,’ ‘Who hath given man speech?’* and we have read the noblest verse of a purely lyric order that has appeared since the songs and choruses of the *Prometheus*.”

E. C. STEDMAN: *Victorian Poets*.

The OLD WORLD edition of *Atalanta in Calydon* is the first that has combined in one the requirements of an ideal pocket volume with a veritable little *édition de luxe* fit for the most exacting book lover.

SONNETS

FROM THE PORTUGUESE

BY ELIZABETH BARRETT BROWNING

“I AM disposed to consider the *Sonnets from the Portuguese* as, if not the finest, a portion of the finest subjective poetry in our literature. . . Here, indeed, the singer rose to her height. Here she is absorbed in rapturous utterance, radiant and triumphant with her own joy. The mists have risen and her sight is clear. . . In fine, the Portuguese sonnets . . are the most exquisite poetry hitherto written by a woman.”

E. C. STEDMAN: *Victorian Poets*.

Many have been the editions of *Sonnets from the Portuguese*: not one has sought to combine fitness for the library table with adaptability to the book lover's pocket. An edition that can be held in the hand by the fireside or carried about on a summer vacation, and is not out of sight on the shelf—such are the claims of the present *Old World* re-issue.

The essay by Mr. Edmund Gosse is taken from his *Critical Kit-Kats*. It had previously appeared as a preface to an illustrated English edition. It will without doubt prove none the less interesting to American readers, giving as it does, for the first time, an authoritative history of the origin of these incomparable Sonnets.

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(The above six volumes are out of print.)
- VII. RUBÁIYÁT. (PROSE VERSION.)
- VIII. THE DEFENCE OF GUENEVERE.
- IX. LONG AGO.
- X. AN ITALIAN GARDEN.

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THE RUBÁIYÁT OF OMAR KHAYYÂM

Translated into English Prose
by

Justin Huntly McCarthy, M. P.

A COMPLETE prose version of the Rubáiyát would seem indispensable considering the permanent and widening interest felt in the Persian master. But one such version exists,—by Mr. Justin Huntly McCarthy,—of which 550 copies only were issued by D. Nutt, London, 1889.

To bring this edition again within reach of book lovers, has been a labour of love with Mr. Mosher, which he now offers in the Bibelot Series as perhaps the choicest specimen of typography he has yet put forth.

Regarded as a translation it is preferable to the complete poetic version by Mr. Whinfield, excellent as that is; an excellence however, far too suggestive of the influence of Edward FitzGerald.

In Mr. McCarthy's translation we are left to approach Omar in all his native charm,—luxuriant, full of license if you will,—but introduced to us by one of the most delightful *causeries* extant.

PRICE, \$1.50 NET.

This volume can still be had of the publisher, subject to a further advance in price should any copies remain unsold after January 1, 1898.

THE DEFENCE OF GUEN- EVERE

A Book of Lyrics

Chosen from the works of *William Morris*

IN one of Mr. Lang's *Letters on Literature*, he has told us how his knowledge of Mr. William Morris' poetry began, and how *The Defence of Guenevere* came to seem to him quite unlike any other book in the world.

"If one were to choose favourites from '*The Defence of Guenevere*,'" he goes on to say, "they would be the ballads of 'Shameful Death,' and of 'The Sailing of the Sword,' and 'The Wind,' which has the wind's wail in its voice, and all the mad regret of 'Porphyria's Lover' in its burden."

And to these "The Little Tower," "The Blue Closet," (written for one of Rossetti's drawings) "The Tune of Seven Towers" and "Summer Dawn" may be added, and still the list were incomplete.

More recently in his *Corrected Impressions*, Mr. George Saintsbury has re-affirmed his early faith in Mr. Morris' exquisite lyric gift.

To present this earlier work anew is to complete the circle of Pre-Raphaelite poets,—a glorious trinity of the great revival age of English romanticism.

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LONG AGO



By

Michael Field

WHEN *Long Ago* appeared for the first and only time in a limited edition of 100 copies (1889) a distinguished critic, Mr. J. M. Gray in *The Academy* said of the book :

"It is four years since Dr. H. T. Wharton . . . did all that care, scholarship and tact could do to introduce the great Aeolian singer to English readers; and now a powerful English poetess has come to do much more—to extend the Sapphic fragments, . . . into original lyrics, embodying the aspirations, human and artistic, of her of Lesbos. . . . Into this far-off personality, aided always by the surviving fragments of its utterance, the imagination of the latter-day singer has entered most effectively, the 'life in her abolishing the death of things,' her own most ardent poet and woman-heart—'all air and fire'—throbbing in rhythm with that which has so long lain still, her mouth receiving its song as though direct from the lips which for thousands of years have ceased to curve and quiver."

The critic ends by saying: "There are times when even the most cautious must grow bold: and perhaps such a critic would not greatly err . . . if he were to assert his conviction that the present book will take a permanent place in our English literature, as one of the most exquisite lyrical productions of the latter half of the nineteenth century."

To present in the BIBLOT SERIES to American readers, this rendition of the Sapphic fragments, ranks as a genuine literary rediscovery in the estimation of the publisher.

AN ITALIAN GARDEN

A Book of Songs

By

A. Mary F. Robinson

“**I**N turning at last to Italy, and its *rispetti* and *stornelli*, she seems thoroughly at home. Her book of songs, *An Italian Garden*, is the most essentially poetic of her works thus far. It breathes the Anglo-Italian spirit which is in fact her own.”

E. C. STEDMAN: *Victorian Poets*.

One might also say that these songs have their prose counterpart in Vernon Lee's exquisite 'Italianate' essays. There is a minor chord that is struck,—the underlying *motif* of all Songs of Adieu,—with just the inevitable little touch of heart-ache engendered by

*'The melancholy moonlight, sweet and lone,
That makes to dream the birds upon the tree,
And in their polished basins of white stone
The fountains tall to sob with ecstasy.'*

For in our *Italian Garden* of verse there is that magic *clair de lune* of Verlaine's—shimmerings of pallid light over marble gods and goddesses in the sleeping silence of the star-proof trees—and thence we come to see "one other sort of old Italian garden, perhaps the most poetical and pathetic—the garden that has ceased to exist . . . with its 'gate of charming hammered iron standing open between its scroll-work masonry and empty vases, under its covered escutcheon. The gate that leads to nowhere.'"

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IT will never cease to be believed by the lovers of Walter Pater that he drew upon his own childish recollections, in this little imaginary portrait,—one of the consummate bits of perfect literature for all time. The world has also come to know what it lost in him who thus wrote of the dying creature, the white angora cat, with “a face like a flower, who fell into a lingering sickness, and became quite delicately human in its valetudinarianism, and came to have a hundred different expressions of voice—how it grew worse and worse, till it began to feel the light too much for it, and at last, after one wild morning of pain, the little soul flickered away from the body, quite worn to death already, and now but feebly retaining it.”

One can never read words like these unmoved; only Thomas De Quincey has equalled the pathos and the pity of such language. In *The Child in the House* ‘the father of the man’ stands revealed to us.

THE PAGEANT OF SUMMER BY RICHARD JEFFERIES

OF *The Pageant of Summer* Sir Walter Besant has said "I know nothing in the English language finer. Herein Jefferies surpassed himself as well as all other writers who have written upon Nature. This is perhaps because he fills the 'Pageant' . . . with human love and human regret. . . . The words live in the memory like the lines of Wordsworth's 'Ode on Immortality,' and like them they fill the heart with tenderness and the eyes with tears.' . . . 'Year after year—generation after generation—the truth and fidelity and beauty of these pages will sink deeper and deeper into the heart of the world."

To this little edition of *The Pageant of Summer* has been prefixed a brief proem chosen out of the essay entitled "Wild Flowers"; and the pathetic words immediately preceding the text, are among the last Jefferies wrote.

When these words were printed, he had gone where Theocritus and Virgil are.

THE STORY OF AMIS & AMILE
DONE OUT OF THE AN-
CIENT FRENCH INTO ENG-
LISH BY WILLIAM MORRIS.

“MANY of us,” says Mr. Jacobs in his introduction to *Old French Romances*, “have first found our way into the Realm of Romance, properly so called, through the pages of a little crimson clad volume of the *Bibliothèque Elzévirienne*. Its last pages contain the charming Cante-Fable of *Aucassin et Nicolette*, which Mr. Walter Pater’s praises and Mr. Andrew Lang’s brilliant version have made familiar to all lovers of letters. But the same volume contains four other tales, equally charming in their way, which Mr. William Morris has now made part of English literature by writing them out again for us in English, reproducing, as his alone can do of living men’s, the tone, the colour, the charm of the Middle Ages.”

Of these four tales, Mr. Pater’s preference for *Li Amitiez de Ami et Amile*, would go far towards deciding which one possessed the greater and more enduring charm. . . .

Mr. Morris printed this story at his Kelmscott Press, in 1894,—a book to treasure, but limited to 500 copies.

THE STORY OF CUPID AND
PSYCHE DONE OUT OF THE
LATIN OF APULEIUS BY
WALTER PATER

“THE lover of Apuleius will prefer the miraculous rendering by Mr. Walter Pater. Nowhere in Mr. Bridges’ poem,” (alluding to ‘*Eros and Psyche*’), “is there so perfect a phrase as that of “the craftsman, divine or half-divine, who by the subtlety of his art had breathed so wild a soul into the silver!” *Qui magnae artis subtilitate tantum offeravit argentum.*” (LIONEL JOHNSON.)

Who indeed can have missed the exquisite manner in which Walter Pater acquaints his readers with this Old World story of Apuleius? Other translations fade from sight: we are alone once and forever with Marius and Flavian in that long vanished afternoon when the ‘Golden Book’ lay before them, ‘perfumed with oil of sandal-wood, and decorated with carved and gilt ivory bosses at each end of the roller.’

Marius still remains, it must be confessed, a book of the few and not of the many. It is therefore well done to detach this story from the text wherein it is embedded—a flawless piece of art,—that it may become more widely known. In the BROCADE SERIES it is now offered in a shape suitable to its exquisite form.

THE STORY WITHOUT AN END
TRANSLATED FROM THE
GERMAN OF F. W. CAROVE
BY SARAH AUSTIN

WHAT Mr. George Saintsbury has called "the exquisite *Story without an End* which Sarah Austin half adapted, half translated," was first issued in London in 1834, and has since gone through many editions there. An *édition définitif* was published in 1868. . . . In *The Eulogy of Richard Jefferies* (1888), this volume was undoubtedly in Sir Walter Besant's mind; in his own inimitable, kindly way he tells us :

"There is a very delightful old story which used to be given to children, though I have not seen it for a long time in the hands of any children. It was called '*The Story without an End*.' A child wandered among the flowers, who talked to him. That is the whole story. There were coloured pictures in it. The story began without a beginning, and it came to a sudden stop without an ending. It is perhaps upon a reminiscence of this old story that Jefferies has based nearly all his own."

Who then shall say *The Story without an End* has become obsolete? Its old world *naïveté* still touches, even as a child's tiny fingers might touch, our human hearts; still for us exhales a fragrance from flowers that have blossomed and are fadeless after all these fading years.

THE CENTAUR AND THE BAC-
CHANTE TWO PROSE POEMS
DONE INTO ENGLISH FROM
THE FRENCH OF MAURICE DE
GUÉRIN BY LUCIE PAGE.

“I HAVE already mentioned the *Centaur*, a sort of prose poem by Guérin, which Madame Sand published after his death. The idea of this composition came to him, M. Sainte-Beuve says, in the course of some visits . . . to the Museum of Antiquities in the Louvre. The free and wild life which the Greeks expressed by such creations as the Centaur had . . . a strong charm for him; under the same inspiration he composed a *Bacchante*, which was meant by him to form part of a prose poem on the adventures of Bacchus in India.”

(MATTHEW ARNOLD,
Essays in Criticism.)

Although the *Centaur* has been translated at least twice before, the publisher is not aware that any English version exists of its companion-piece the *Bacchante*.

Both idyls are now made accessible by the translator of *Sylvie*. As presented in the BROCADE SERIES, may they bring the name of Maurice de Guérin to many who have yet to become acquainted with his impeccable prose.

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Mr. Mosher issues under this designation, his first volume, a book of very great interest to all admirers of the late Walter Pater. It will be followed in due course by other issues, varying in shape and size, according to the format of the original edition. All volumes will be on Van Gelder hand-made papers, and whenever necessary, as in the present instance, the original head-bands, tail-pieces and initials will be given.

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WALTER PATER. REPRINTED FROM THE EDITION PRINTED FOR PRIVATE CIRCULATION (LONDON, 1896), OF WHICH ONLY 100 COPIES WERE ISSUED AT THE INSTANCE OF MR. EDMUND GOSSE. WITH PORTRAIT FROM THE LITHOGRAPH BY WILL ROTHENSTEIN.

IN one of Mr. Arthur Waugh's London letters to *The Critic* (November 28, 1896), the story of the discovery and rescue of nine essays contributed by Walter Pater to *The Guardian* was briefly told. "I have become," says Mr. Waugh, "the fortunate possessor of a little volume which will doubtless in time be a great treasure to the bibliographer. . . . It seems that a certain very intimate and well-known friend of Pater had a vague impression that the author of *Marius* had contributed reviews to the paper in question, and consulted with Mr. D. C. Lathbury, its present editor. The result of their search was as stated above, and "so distinguished an interest attached to everything which proceeded from the fastidious pen of the great critic that it has been thought worth while to preserve these nine essays."

. . . The little volume is on hand-made paper beautifully printed by the Chiswick Press for private circulation. . . . All lovers of good literature will rejoice that these finished studies have been preserved from "the tooth of time, and razure of oblivion," and the bibliographer will have yet another rare volume to search for. That its rarity will be enhanced is unquestionable."

In reprinting these *Essays from the Guardian*, Mr. Gosse had done well had he assumed that the American friends of Walter Pater would feel an interest in possessing his nine anonymous contributions. To limit the impression to one hundred copies, and those not for sale, simply resulted in placing the book out of ordinary reach, unless re-issued, as it now is, in an edition sufficiently large to make it no longer *introuvable*. Mr. Mosher's reprint, short of absolute photographic reproduction, is in fac-simile as far as type, paper and binding can make it. The portrait by Rothenstein is used as a frontispiece for the first time.

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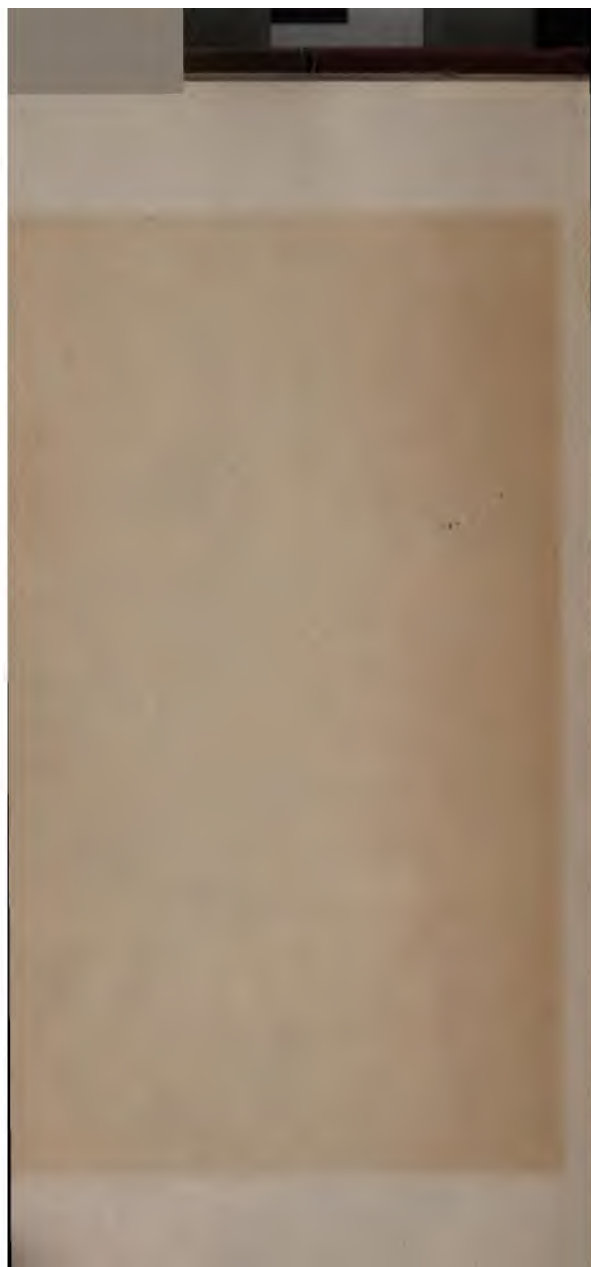
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